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## SOME PLAY-PARTY GAMES IN MICHIGAN.

BY EMELYN E. GARDNER.

It is not the purpose of the present writer to attempt to add anything to the very able discussion of "Some Play-Party Games in the Middle West," by Edwin F. Piper, in Volume 28 of this Journal. It may be said, however, that play-party games are still popular in small towns in Michigan. Some towns are so isolated, that the round dances have not yet made their way to them; others are controlled socially by churches which have a strong prejudice against dancing. In the former, the traditional games, with the exception of occasional localized forms, show comparatively little variation from those forms which were recorded by Gomme. In the latter, the old games are often localized, and many modern dance-steps introduced. Several informants contributing to the following collection reported that the words of some game approved by church-members are sometimes sung to accompany a waltz or two-step, and that any game is likely to be ended with a round dance. In such cases the kissing-formula is sometimes omitted, but more often it is not.

Some of the tunes below, all of which were collected by Miss Mary O. Sleeper, Detroit, Mich., are medleys of old well-known tunes, and some are new. The latter, according to reports, are usually improvisations by some musical member of the company, who, by virtue of his musical talent, is accepted as a leader. If the players like the tune, they adopt it in place of the old one.<sup>1</sup>

A satisfactory study of the games in the present collection has been impossible, on account of lack of time and difficulty in obtaining source material. The references cited by Gomme and Newell have not been repeated. The versions of the games given were collected in the main from students in freshman composition-classes in the Michigan State Normal College during the fall terms of 1914 and 1915. Many versions offered were identical, and in that case only one was recorded.

### I. THE BEAR WENT OVER THE MOUNTAIN.<sup>2</sup>

(Helen Chappell, Eaton Rapids.)

- i. | : The bear went over the mountain:| [*three times*]  
| : To see what he could see.:| [*three times*]  
The bear went over the mountain  
To see what he could see.

<sup>1</sup> The words accompanying the tunes represent in a number of cases versions obtained by Miss Sleeper, while the texts represent versions collected by me.

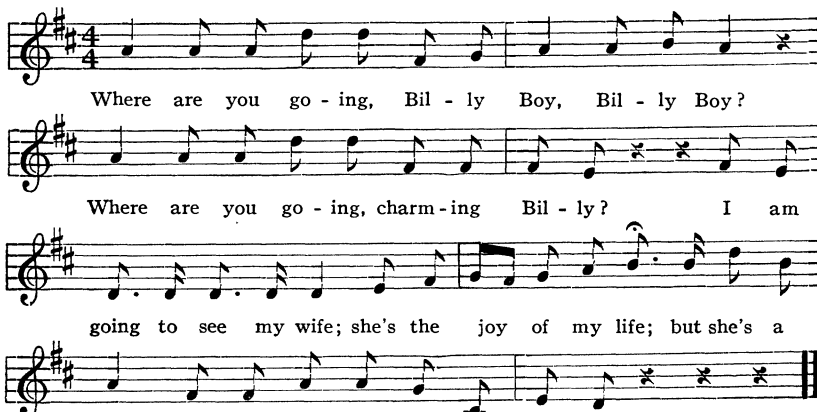
<sup>2</sup> Tune the same as that of "We'll all go down to Rowser" (Mrs. Ames, "Missouri Play-Party," JAFI 24 : 297).

2. | : The other side of the mountain:| [*three times*]  
 | : Was all that he could see.:| [*three times*]  
 The other side of the mountain  
 Was all that he could see.

2. BILLY BOY.<sup>1</sup>

(Version a.)

(Edna Hardie, Hudson.)



Where are you go - ing, Bil - ly Boy, Bil - ly Boy?

Where are you go - ing, charm - ing Bil - ly? I am

going to see my wife; she's the joy of my life; but she's a

young thing and can - not leave her moth - er.

1. Where are you going, Billy Boy, Billy Boy?  
 Where are you going, charming Billy?  
 I'm going to see my wife; she's the pride of my life;  
 She's a young thing and can't leave her mother.
2. Did you knock on the door, Billy Boy, Billy Boy?  
 Did you knock on the door, charming Billy?  
 Yes, I knocked on the door till my knuckles were sore;  
 She's a young thing and can't leave her mother.
3. Did she ask you to come in, Billy Boy, Billy Boy?  
 Did she ask you to come in, charming Billy?  
 Yes, she asked me to come in, with a dimple in her chin;  
 She's a young thing and can't leave her mother.
4. Did she take your hat, Billy Boy, Billy Boy?  
 Did she take your hat, charming Billy?  
 Yes, she took my hat, but she fed it to the cat;  
 She's a young thing and can't leave her mother.
5. Did she offer you a chair, Billy Boy, Billy Boy?  
 Did she offer you a chair, charming Billy?  
 Yes, she offered me a chair, but the bottom wasn't there;  
 She's a young thing and can't leave her mother.

<sup>1</sup> For other instances of songs borrowed to furnish a singing accompaniment for a dance or game, see Piper, "Some Play-Party Games of the Middle West" (JAFL 28 : 265). As a song, see Shearin, A Syllabus of Kentucky Folk-Songs, p. 30.

## (Version b.)

(Ruth Barnes, Waldron.)

1. Can she make a cherry pie, Billy Boy, Billy Boy?  
Can she make a cherry pie, Billy Boy?  
Yes, she can make a cherry pie quick as you can wink an eye,  
But she's a young thing and cannot leave her mother.
2. Is she often seen in church, Billy Boy, Billy Boy?  
Is she often seen in church, Billy Boy?  
Yes, she's often seen in church, with a bonnet white as perch,  
But she's a young thing and cannot leave her mother.
3. How tall is she, Billy Boy, Billy Boy?  
How tall is she, Billy Boy?  
She is tall as any pine, and straight as a pumpkin-vine,  
But she's a young thing and cannot leave her mother.
4. How old is she, Billy Boy, Billy Boy?  
How old is she, Billy Boy?  
She's three times seven, twenty-eight and eleven,  
But she's a young thing and cannot leave her mother.

The informant who contributed version *b* stated that this song did not originally accompany a game, but that the young people originated one "to go with the song." The players choose sides, each side forming a ring. The two rings stand, one inside the other, the inside ring facing out and taking the part of "Billy Boy" by answering the questions put to him in the song. Each side accompanies its part with appropriate gestures.

3. BINGO.<sup>1</sup>

## (Version a.)

(Lamont Ewalt, Berrien Springs.)

There was a farm - er had a dog; Bin - go was his  
name, sir; B - i - n - g - o go! B - i - n - g - o go!  
B - i - n - g - o go! Bin - go was his name, sir.

1. There was a farmer had a dog,  
Bingo was his name, sir.  
| : B-i-n g-o go : | [*three times*]  
Bingo was his name, sir.

<sup>1</sup> For other versions, see Gomme, *Traditional Games*, I : 29 *et seq.*

2. Right hand to your partner;  
 Left hand to your neighbor.  
 | : B-i-n g-o go: | [*three times*]  
 Bingo was his name, sir .

(*Version b.*)

(Ruth Barnes, Waldron.)

| : The miller's brown dog lay on the barn floor: | [*three times*]  
 And Bingo was his name.

*Chorus.*

B-i-n-g-o — B-i-n-g-o — B-i-n-g-o!  
 Bingo was his name.

Partners are chosen, and a double ring is formed with the boys in the outside ring. As the players sing, the members of one ring march one way; and the members of the other, the opposite way. At the words, "Right hand to your partner," a grand right-and-left is executed until each boy comes to his partner. Then all swing their partners, and resume marching as in the beginning.

#### 4. BLUEBIRD.<sup>1</sup>

(Livia Youngquist, Whitehall.)

Here comes a blue - bird through the win - dow; Hi - did - dle -  
 dum - da - da - da - da - do! Takes a lit - tle dan - cer and  
 hops through the gar - den; Hi - did - dle - dum - da - da - da - da - do!

Here comes a bluebird through the window;  
 Hi-diddle-dum-da-da-da-da-do!  
 Takes a little dancer and hops through the garden;  
 Hi-diddle-dum-da-da-da-da-do!

The players take hold of hands and form a ring, except one, who stands in the centre. As the hands are raised to form a window, the bluebird skips through the window and chooses his "little dancer." Both dance around the ring back to their respective places. The

<sup>1</sup> For other versions, see Newell, *Games and Songs of American Children*, pp. 118-119 (No. 5); Shearin, *A Syllabus of Kentucky Folk-Songs*, p. 35.

"little dancer" is next the "bluebird," and in turn chooses another "little dancer."

5. CAPTAIN JINKS.<sup>1</sup>

(*Version a.*)

(Lamont Ewalt, Berrien Springs.)

1. Captain Jinks of the horse marines,  
I clap my hands with all my means.  
Swing your partner, if you're not green,  
For that's the style of the army.  
All join hands and circle to the left,  
Circle to the left, circle to the left,  
All join hands and circle to the left,  
For that's the style of the army.
2. Captain Jinks got tight one night,  
The gentleman passes to the right.  
Swing your partner with all your might,  
For that's the style of the army.  
All join hands and circle to the right,  
Circle to the right, circle to the right,  
All join hands and circle to the right,  
For that's the style of the army.

(*Version b.*)

(Mrs. Durfee, Ypsilanti. A fragment.)

When I left home, my ma she cried,  
When I left home, my ma she cried,  
When I left home, my ma she cried,  
Because I'd left the army.

6. CRINKELY, CRONKELY.<sup>2</sup>

(Mrs. Durfee, Ypsilanti.)

Crinkely, Cronkely, is my song,  
I sing it and dance it all day long!  
From the heel to the toe,  
Sing it and dance it as you go.

<sup>1</sup> The tune is the same as that given by Mrs. Ames, "The Missouri Play-Party" (JAFL 24 : 308). For other versions, see Piper, "Some Play-Party Games of the Middle West" (JAFL 28 : 285). Both give different versions.

<sup>2</sup> The tune is the same as that of "King William" (No. 24, the present collection). For other versions, see Hamilton, "The Play-Party in Northeast Missouri" (JAFL 27 : 297); Piper, "Some Play-Party Games of the Middle West (JAFL 28 : 272). Both give different versions.

7. DROP THE HANDKERCHIEF.<sup>1</sup>

(Version a.)

(Ernestine Pierce, Farmington.)

I lost my handkerchief Saturday night,  
 And found it Sunday morning;  
 A little doggie picked it up and stuck it in his pocket.

(Version b.)

(Mrs. Durfee, Ypsilanti.)

I wrote a letter to my love,  
 On the way I lost it.  
 A little nigger picked it up  
 And stuck it in his pocket.  
 He won't bite you,  
 And he won't bite me.  
 Hi-diddle-dum-dee, hi-diddle-dee!  
 That is as much as I can see,  
 The cat and the bird in the cherry-tree.  
 Hi-diddle-dum-dee, hi-diddle-dee!  
 That is all I can say;  
 Amen, amen, let us pray!

(Version c.)

(M. Marie Mertz, St. Charles.)

I wrote a letter to my love,  
 And on the way I dropped it.  
 A little doggie picked it up  
 And put it in his pocket.  
 Tra, la, la, la, la, la, la!  
 Tra, la, la, la, la, la, la, etc., to the end.

(Version d.)

(Lillian Gustafson, Lake Mine.)

Tisket a tasket, a green and yellow basket.  
 I sent a letter to my love,  
 And on the way I dropped it,  
 I dropped it once,  
 I dropped it twice,  
 I dropped it three times over, over, over, etc.

<sup>1</sup> The informants sing the words to the familiar tune of "Yankee Doodle." For other versions, see *Folk-Lore*, 17 : 101, 102; Gutch & Peacock, *County Folk Lore (Lincolnshire)*, 5 : 250; Gomme, *Traditional Games*, 1 : 109 *et seq.*; MacLagan, *Games of Argyllshire*, p. 214; Newell, *Games and Songs of American Children*, pp. 168-169 (No. 117); Northall, *English Folk Rhymes*, p. 364.

(Version e.)

(Hazel Stocking, Lowell.)

A tisket, a tasket,  
A green and yellow basket.  
I wrote a letter to my love,  
And on the way I dropped it.  
A little doggie picked it up  
And put it in his pocket,  
His pocket, his pocket.  
A little doggie picked it up  
And put it in his pocket.

8. FARMER IN THE DELL.<sup>1</sup>

(Hazel Stocking, Lowell.)

1. The farmer in the dell,  
The farmer in the dell,  
Heigho, the dairy-o,  
The farmer in the dell.
2. The farmer takes a wife,  
The farmer takes a wife,  
Heigho, the dairy-o,  
The farmer takes a wife.

Succeeding verses substitute for "wife," stanza 2, "child," "nurse," "dog," "cat," "rat," "mouse," and "cheese." The players form a ring, with one player, who is the "farmer," in the centre. When the players sing "The farmer takes a wife," the one in the middle chooses a wife. Then the song continues, the wife choosing a child, etc. At the end the cheese, which is left, becomes the farmer, and the game is repeated.

9. FOUR BRAVE COMMANDERS.

(Ferolin Brooks, Northville.)

Four brave com - man - ders, Brave as Al - ex - an - der, Lost all the  
bat - tles that they fought last year. So rise up - on your feet, And  
kiss the first you meet, For there are ma - ny roam - ing round your chair.

The musical notation is written on three staves in G major (one sharp) and 4/4 time. The melody is simple and repetitive, with a final double bar line at the end of the third line. The lyrics are written below the notes, with hyphens indicating syllables across notes.

<sup>1</sup> Tune the same as that given by Newell, *Games and Songs of American Children*, p. 129 (No. 64). See also Gomme, *Traditional Games*, 2 : 420; Hargrove, *Wanderings in the Isle of Wight*, pp. 48-49.



Four brave commanders,  
 Brave as Alexander,  
 Lost all the battles that they fought last year.  
 So rise upon your feet,  
 And kiss the first you meet,  
 For there are many roaming round your chair.

The game requires at least eight players. Four chairs, placed in such a way that two are turned back to back, are occupied by four of the players. The others join hands around the chairs, and circle to the right, singing the above song. At the clause "Rise upon your feet," the four occupying the chairs stand, and one of the four selects one of the opposite sex from the ring. These two exchange places, and the game proceeds as before.

#### IO. FROGGIE WOULD A-COURTING GO.<sup>1</sup>

(Cornelia Klooster, Holland.)

1. Froggie would a-courting go,  
 Froggie would a-courting go, ha, ha!  
 Froggie would a-courting go,  
 Whether his wife was willing or no, ha, ha!
2. Oh, where will our wedding supper be?  
 Oh, where will our wedding supper be, ha, ha!  
 Oh, where will our wedding supper be?  
 Down in the woods in a hollow tree, ha, ha!
3. What will our wedding supper be?  
 What will our wedding supper be, ha, ha!  
 What will our wedding supper be?  
 The ham of a louse and the leg of a flea, ha, ha!
4. The Ring Ring's eye, the Ring Ring's eye,  
 The rain is falling from the sky.  
 Some one says — [name] will die,  
 If she doesn't get married in the Ring Ring's eye.
5. She is handsome, she is pretty,  
 She's the girl of — [name] city.  
 Let them say what they will,  
 She will love — [name] still.

A ring-game in which one in the centre is "it" or "Froggie." The members of the ring sing the first four stanzas while "Froggie" is

<sup>1</sup> The last stanza is a formula found in many folk-games. For another version of the last stanza, see Balfour and Thomas, *County Folk-Lore*, 4 : 119 (Northumberland). For two-line formula in the last stanza, see *Folk-Lore*, 25 : 358; Piper, "Some Play-Party Games of the Middle West" (*JAFL* 28 : 278, stanzas 2 and 3 of No. 21, "The Wind blows High").

making his choice. After the choice is made and a kiss given, the members of the circle sing the last stanza, and the girl chosen selects another young man to be "Froggie."

## II. GATHERING NUTS IN MAY.<sup>1</sup>

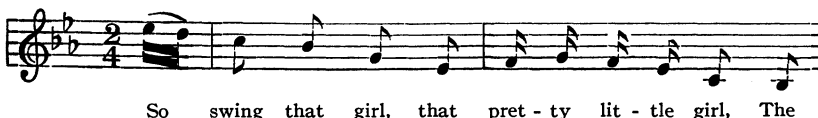
(Cornelia Klooster, Holland.)

1. Here we come gathering nuts in May,  
Nuts in May, nuts in May;  
Here we come gathering nuts in May  
On a cold and frosty morning.
2. Whom will you have for nuts in May,  
Nuts in May, nuts in May?  
Whom will you have for nuts in May  
On a cold and frosty morning?
3. — [name] for nuts in May,  
Nuts in May, nuts in May.  
— [name] for nuts in May  
On a cold and frosty morning.
4. Whom will you have to pull her away,  
Pull her away, pull her away,  
Whom will you have to pull her away,  
On a cold and frosty morning?
5. — [name] to pull her away,  
Pull her away, pull her away,  
— [name] to pull her away  
On a cold and frosty morning.

This game is played by two lines advancing and singing in turn.

## 12. THE GIRL I LEFT BEHIND ME.<sup>2</sup>

(Livia Youngquist, Whitehall.)



<sup>1</sup> Sung to the tune of "The Mulberry-Bush" (No. 33 of the present collection). For other versions, see Folk-Lore, 17 : 221; Gomme, Traditional Games, 1 : 424; Gutch and Peacock, County Folk-Lore, 5 : 252; Newell, Games and Songs of American Children, p. 89 (No. 26).

<sup>2</sup> The informant thinks the above the only stanza she has ever known to be sung when she has played the game. The tune of "I've been to the East," given by Mrs. Ames in "The Missouri Play-Party" (JAFL 24 : 303) seems to be the folk-tune from which the above English fifing-tune has been developed. For other versions, see Hamilton, "The Play-Party in Northeast Missouri" (JAFL 27 : 297); Piper, "Some Play-Party Games of the Middle West" (JAFL 28 : 286).



So swing that girl, that pretty little girl,  
The girl I left behind me.  
She's pretty in the face, and slim about the waist,  
The girl I left behind me.

### 13. GREEN GRAVEL.<sup>1</sup>

(*Version a.*)

(Margie Crandall, Ypsilanti.)

1. Green gravel, green gravel,  
Your true-love is dead;  
He sent you a letter to turn back your head.
2. Green gravel, green gravel,  
Your true-love is here.  
So turn now and greet him, and dry all your tears.

(*Version b.*)

(Estella Wilcox, Millington.)

1. Green gravel, green gravel,  
How green the grass grows  
All over creation where nobody knows!
2. Dear Myrtle, dear Myrtle,  
Your true-love is dead,  
And he has sent you a letter to turn back your head.

### 14. GREEN GROW THE RUSHES, O!<sup>2</sup>

(Zilpha Pearsall, Ypsilanti.)

1. Green grow the rushes, O!  
Green grow the rushes, O!  
Choose your true-love now for to be,  
Then come and stand by the side of me.

<sup>1</sup> The game is played as in Newell. Tune the same as that given by Newell. For other versions, see Balfour and Thomas, *County Folk-Lore*, 4 : 117 (Northumberland); "Folk-Lore, 10 : 423; Gomme, *Traditional Games*, 1 : 171, 2 : 426; MacLagan, *Games of Argyllshire*, p. 83; Newell, "Games and Songs of American Children," p. 71 (No. 15); Northall, *English Folk Rhymes*, p. 362 (from Shropshire); Shearin, *Syllabus of Kentucky Folk-Songs*, p. 37.

<sup>2</sup> Compare Newell, *Games and Songs of American Children*, p. 56 (No. 7). In this version the words merely furnish a rhyme used to select partners for a ring; no music is given. For another version, see Shearin, *Syllabus of Kentucky Folk-Songs*, p. 37.

2. Green grow the rushes, O!  
 Green grow the rushes, O!  
 Kiss her quick and let her go,  
 And don't tell her mammy, O!

The above is a ring-game. The members of one sex sit in a ring of chairs, with every other chair left vacant. The members of the other sex stand in the middle of the ring. As those in the chairs sing, one of the number selects her "true-love" and seats him; thus the game continues until all are seated.

15. HAPPY MILLER.<sup>1</sup>

(*Version a.*)

(Ruth Barnes, Waldron.)

Hap-py is the mil-ler boy that lives by the mill; The wheel turns  
 'round with its own free will. One hand in the hop-per, and the  
 oth-er in the sack, The wheel turns round, and the boys turn back.

Happy is the Miller boy that lives by the mill;  
 The mill turns around with its own free will.  
 One hand in the hopper, and the other in the sack,  
 The wheel turns round, and the boys turn back.

(*Version b.*)

(Hazel Stocking, Lowell.)

The miller, the miller that lives by the mill;  
 The mill goes round by its own free will;  
 One hand in the hopper, the other in the bag;  
 The mill goes round, and it cries out, "Grab!"

The girls form a ring inside a ring of boys, the members of the inner ring facing those of the outer ring. One boy stands in the centre

<sup>1</sup> All the informants save the one who contributed version *a* sing the tune given by Mrs. Ames, "The Missouri Play-Party" (JAFL 24 : 306). For other versions, see Gomme, *Traditional Games*, 1 : 289, 2 : 436; Gutch and Peacock, *County Folk-Lore*, 5 : 251 (Lincolnshire); Hamilton, "The Play-Party in Northeast Missouri" (JAFL 27 : 293); Newell, *Games and Songs of American Children*, p. 102 (No. 40); Shearin, *Syllabus of Kentucky Folk-Songs*, p. 37.

of the ring. Each ring begins to circle and sing, the two revolving in opposite directions. When they all sing "Grab!" each boy tries to grab a girl; and the boy who is left without any girl has to stand in the centre while they sing the verse over again.

(*Version c.*)

(Delia Gardner, Bath.)

This version is the same as *b*, except that the following stanza is added: —

I've been to London, and I've been to Dover,  
I've travelled this wide world all over,  
Over and over and ten times over,  
Drink up your liquor, boys, and turn your glasses over!

(*Version d.*)

(Estelle Wilcox, Millington.)

1. Jolly was the miller who lived by the mill,  
The wheel turned round of its own free will;  
One hand in the hopper, and the other in the bag;  
The wheel turns round, and he cries out, "Grab!"
2. The oar's in the boat, and it won't go round,  
The oar's in the boat, and it won't go round,  
The oar's in the boat, and it won't go round  
Till you've kissed the pretty girl that you've just found.

#### 16. HAVE YOU SEEN THE SHA? <sup>1</sup>

(Ona Wikel, Ypsilanti.)

Oh, have you seen the Sha?  
Oh, have you seen the Sha?  
He lights his pipe on a starlight night,  
Oh, have you seen the Sha?  
For a-hunting we will go,  
A-hunting we will go,  
We'll catch a fox and put him in a box,  
A-hunting we will go.

#### 17. HERE GOES AN OLD MAID FORSAKEN.

(Estella Wilcox, Millington.)

Here goes an old maid forsaken;  
She's awful contented, my!  
Although her true-love has left her,  
She'll find another as kind.

<sup>1</sup> Words, music, and method of playing the game, the same as in Gomme, *Traditional Games*, I : 243.

She'll find another as kind, sir,  
 And that you very well know,  
 She's very well provided for;  
 She has forty-five strings to her beau.

18. HERE'S THE COUPLE THAT STOLE THE SHEEP.<sup>1</sup>

(Berniece Elliott, Ypsilanti.)

Here's the couple that stole the sheep  
 While all the rest were fast asleep,  
 Put the salt right in their hand,  
 And call, "Here, Nanny-Nan-Nan!"

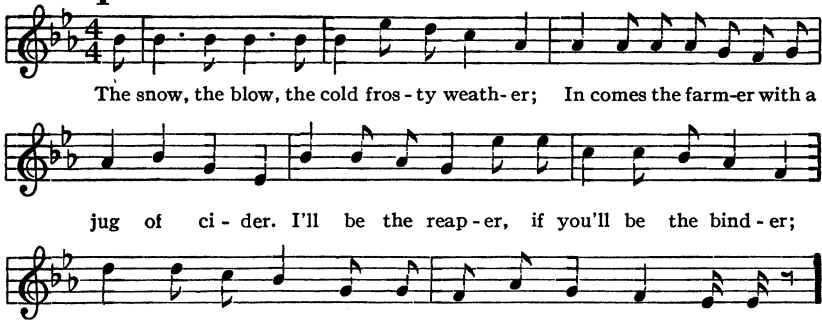
*Chorus.*

Oars in the boat, and they won't go round,  
 Oars in the boat, and they won't go round  
 Till you've kissed the pretty girl you've just found.

19. I'LL BE THE REAPER.<sup>2</sup>

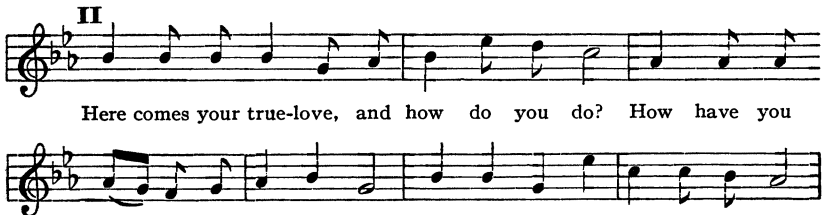
(Mrs. Durfee, Ypsilanti.)

**I**



The snow, the blow, the cold fros - ty weath - er; In comes the farm - er with a  
 jug of ci - der. I'll be the reap - er, if you'll be the bind - er;  
 I've lost my true - love, and don't know where to find her.

**II**



Here comes your true-love, and how do you do? How have you  
 been since I last saw you? War's all o - ver, free from all harm,

<sup>1</sup> A reel-game; sung to the tune given by Mrs. Ames for "The Happy Miller" ("The Missouri Play-Party," JAF 24 : 306).

<sup>2</sup> Said by the informant to be "a pairing-up game." For method of playing, see Newell, *Games and Songs of American Children*, pp. 84-86 (No. 22); Piper, "Some Play-Party Games of the Middle West" (JAF 28 : 270). The first stanzas are similar; the second stanza of the version given above is a close parallel of stanza 3 of "Loving Couple" (JAF 28 : 276).



21. JIM ALONG JO.<sup>1</sup>

(*Version a.*)

(Delia Gardner, Bath.)

1. Hey, Jim along, Jim along, Josy!  
Hey, Jim along, Jim along, Jo!  
Hey, Jim along, Jim along, Josy!  
Hey, Jim along, Jim along, Jo!
2. If you think you've got a beau,  
Step right up and do si do!  
Hey, Jim along, Jim along, Josy!  
Hey, Jim along, Jim along, Jo!
3. If you think you've got a beau,  
Fly to the arms of do si do!  
Hey, Jim along, Jim along, Josy!  
Hey, Jim along, Jim along, Jo!
4. Fire's in the mountains, run, boys, run!  
Kitty's in the cream-crock, run, girls, run!  
Hey, Jim along, Jim along, Josy!  
Hey, Jim along, Jim along, Jo!

(*Version b.*)

(Estella Wilcox, Millington.)

Hey, Jim along, Jim along, Josy!  
Hey, Jim along, Jim along, Jo!  
Any pretty girl that wants a pretty beau,  
Fly to the arms of Jim along Jo!

(*Version c.*)

(Cornelia Klooster, Holland.)

Charlie is a charming lad,  
Charlie is a dandy;  
Charlie likes to kiss the girls  
And give them sugar candy.

*Chorus.*

Hey, Jim along, Jim along, Josy!  
Hey, Jim along, Jim along, Jo!  
If I was single and wanted a beau,  
I'd fly to the arms of Jim along Jo.

<sup>1</sup> The tune is the same as that given by Piper in No. 6, reference below. For other versions, see Mrs. Ames, "The Missouri Play-Party" (JAFL 24 : 298; the third version above is given by Mrs. Ames [*Ibid.*, 302] as the second stanza of "Weevily Wheat"); Hamilton, "The Play-Party of Northeast Missouri" (JAFL 27 : 290); Piper, "Some Play-Party Games of the Middle West" (JAFL 28 : 268, 278, 279); Shearin, *Syllabus of Kentucky Folk-Songs*, p. 35.



*(Version d.)*

(Ruth Fishburn, St. Johns.)

Hey-come-a-rat-trap,  
 Hey-come-a-rat-trap,  
 Come along, Josie,  
 Come along, Josie!  
 The cat's in the cream-jar,  
 Run, girls, run!  
 The cat's in the cream-jar,  
 Run, girls, run!  
 Fire in the mountains,  
 Run, boys, run!  
 All the girls that want a beau,  
 Join in a row like Billie Bilow;  
 All the girls that want a beau,  
 Join in a row like Billie Bilow.

*(Version e.)*

(Charles McKenny, Ypsilanti.)

Bluejay sat on a hickory limb;  
 He winked at me, and I winked at him;  
 Up with a stone and cracked his shin;  
 Said I, "Old fellow, don't you do that again."

*Chorus.*

Hey, Jim along, Jim along, Josie, etc.

This game is played in the country north of Detroit. After the boys have chosen their partners, they stand in a straight line. The girls stand opposite. While the players sing the first four lines, they join hands and go around in a ring. After the ring-formation, the players return to their original places opposite their partners. The boys stand still and sing the next four lines, while the girls run around the line of boys. The girls then form in line again, and sing the next four lines while they are circled by the boys, who return to their former places at the end of the four lines. Both boys and girls sing the last four lines while they march around in a ring in couples.

22. JOHNNY, JOHNNY, SO THEY SAY.<sup>1</sup>

(Rhea Walker, Jackson; Florence Woodruff, St. Johns.)

1. Johnny, Johnny, so they say,  
 Goes a-courting night and day;  
 Sword and pistol by his side,  
 Takes —— [*name*] to be his bride.

<sup>1</sup> Tune the same as that given by Mrs. Ames, "Missouri Play-Party" (JAFL 24 : 303). For other versions, see Balfour and Thomas, *County Folk-Lore*, 4 : 119 (Northumberland); Gomme, *Traditional Games*, 2 : 387; Newell, *Games and Songs of American Children*, p. 72 (No. 16, "Uncle John"); Northall, *English Folk Rhymes*, p. 379 (the last four lines almost identical).

2. Takes her by the lily-white hand;  
Leads her to the altar.  
Here's a kiss and there's a kiss  
For old man ——'s [name] daughter.

23. THE JUNIPER-TREE.<sup>1</sup>

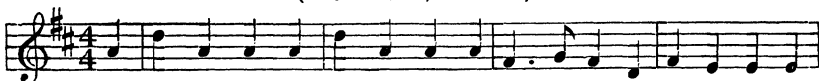
(Cass County. Name of informant lost.)

1. O sister Phoebe! how happy were we  
The night we sat under the juniper-tree,  
The juniper-tree so green, so green,  
The juniper-tree so green!
2. Put the hat on the head,  
Keep the hand warm;  
Two or three kisses will do you no harm.  
Two or three kisses for me, for me,  
Two or three kisses for me.

24. KING WILLIAM.<sup>2</sup>

(Version a.)

(Ruth Barnes, Waldron.)



King William was King James' son, Up-on the roy-al race he run; Up-  
Go choose your east, go choose your west, Go choose the one that you love best; If



on his breast he wore a star, And in his hand a big gui-tar.  
she's not here to take her part, Go choose an-oth-er with all your heart.

1. King William was King James' son;  
Upon the royal race he run;  
Upon his breast he wore a star,  
And in his hand a big guitar.

<sup>1</sup> Tune unlike that given by Mrs. Ames, but not recorded. For other versions, see Mrs. Ames, "The Missouri Play-Party" (JAFL 24 : 305; Hamilton, "The Play-Party in Northeast Missouri" (JAFL 27 : 292, 293); Newell, Games and Songs of American Children, p. 57 (No. 8, "The Widow with Daughters to marry"); Piper, "Some Play-Party Games of the Middle West" (JAFL 28 : 269); Shearin, Syllabus of Kentucky Folk-Songs, p. 37.

<sup>2</sup> For other versions, see Ames, "The Missouri Play-Party" (JAFL 24 : 313, no music); Balfour and Thomas, County Folk-Lore, 4 : 119 (Northumberland), third stanza only of version *a* above; Gomme, Traditional Games, 1 : 302; Hamilton, "The Play-Party in Northeast Missouri" (JAFL 27 : 295); Jekyll, Jamaican Song and Story, p. 190 ("Sally Water"), the second stanza the same as the third stanza of version *a* above; MacLagan, Games of Argyllshire, p. 58; Newell, The Games and Songs of American Children, pp. 73-75 (No. 17); Northall, English Folk Rhymes, pp. 372-373. Version *d* above is evidently a facetious form of the familiar formula, —

"Now you are married, we hope you'll enjoy  
First a girl, and then a boy," etc.

2. Go choose your east, go choose your west,  
Go choose the one that you love best;  
If she's not here to take her part,  
Just choose another with all your heart.
3. Down on this carpet you must kneel,  
Sure as the grass grows in the field;  
Salute your bride and kiss her sweet;  
Now you may rise upon your feet.
4. Now you're married, you must be good,  
And keep your wife in kindling-wood;  
Split it fine and carry it in,  
And then you may kiss her once again.

*(Version b.)*

(Marie Nelson, Jennings.)

1. King William was King George's son,  
Who wore a pin upon his breast.  
Point to the east and point to the west,  
And point to the one that you love best.
2. If she's not here, go take your part,  
And choose another with all your heart;  
On this carpet you must kneel  
As sure as the grass grows in the field.
3. . . . .  
. . . . .  
Go catch her bright and kiss her sweet,  
And you may rise upon your feet.

*(Version c.)*

(Rhea Walker, Jackson.)

1. King William was King James' son;  
Upon the royal race he run;  
Upon his breast he wore a star,  
That points the way to carpet far.
2. Look to east, look to west.  
Go choose the one that you love best;  
If she's not there to take your part,  
Choose another with all your heart.
3. Down on this carpet you must kneel  
As sure as the grass grows in the field.  
Kiss her now, and kiss her then,  
And kiss her when you meet her again.

(Version d.)

(C. M. Elliott, Ypsilanti.)

Tommyhawk and butcher's knife,  
I pronounce you man and wife;  
Now you're married and gone to roost,  
Take real good care of the first papoose.

25. LADS AND LASSES OUT A-WALKING.<sup>1</sup>

(Marion Kelly, Onkama.)

Lads and lasses out a-walking  
Chanced one day to meet;  
First they bowed, then, clasping hands,  
Danced with nimble feet.

*Chorus.*

Tra, la, la, la, la, la, la,  
Tra, la, la, la, la!  
Tra, la, la, la, la, la, la,  
Tra, la, la, la, la!

The players join hands in a ring. Inside the ring a boy and girl go in opposite directions, then meet, bow, cross hands, and skip around the ring. The others also join hands and skip in couples, following the lead of the couple inside. A ring is again formed, and the two who were at first leaders choose others from the ring to skip with them. They continue in the same way until every one from the ring has been chosen.

26. LITTLE BROWN JUG.<sup>2</sup>

(Estella Wilcox, Millington.)

When I go toil-ing on my farm, I take my lit-tle  
jug un-der my arm; I set it un-der the  
sha-dy tree, Where the sun don't strike it till half-past three.  
CHORUS.  
Ha, ha, ha! you and me! Lit-tle brown jug, don't I love thee!

<sup>1</sup> Sung to the tune of "Coming through the Rye."

<sup>2</sup> For other versions, see Hamilton, "The Play-Party in Northeast Missouri" (JAFL 27: 296, 301).



Ha, ha, ha! you and me! Lit-tle brown jug, don't I love thee!

1. When I go toiling on my farm,  
I take my little jug under my arm;  
I set it under the shady tree,  
Where the sun don't strike it till half-past three.

*Chorus.*

Ha, ha, ha! you and me!  
Little brown jug, don't I love thee!

2. I have a cow; she gives such milk,  
I dress her in the finest silk;  
I feed her on the choicest hay,  
And milk her forty times a day.

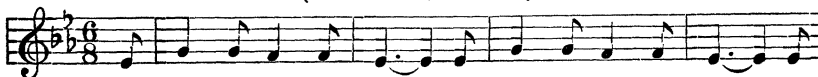
27. LONDON BRIDGE.<sup>1</sup>

(Estella Wilcox, Millington.)

1. The London Bridge is falling down,  
The London Bridge is falling down,  
The London Bridge is falling down,  
He, ho, he!
2. Off to prison you must go,  
Off to prison you must go,  
Off to prison you must go,  
He, ho, he!
3. You stole my watch, you stole my key;  
You stole my watch, you stole my key;  
You stole my watch, you stole my key.  
He, ho, he!

28. LUBIN.<sup>2</sup>

(Ruth Barnes, Waldron.)



I put my right foot in, I put my right foot out, I

<sup>1</sup> The tune is that given by Gomme, except the last two measures, which differ very slightly. It is played as in Gomme. For other versions, see Balfour and Thomas, *County Folk-Lore*, 4 : 113, 114 (Northumberland); Gomme, *Traditional Games*, 1 : 333, 2 : 441; Hamilton, "The Play-Party in Northeast Missouri" (*JAF* 27 : 303); MacLagan, *Games of Argyllshire*, p. 237; Newell, *Games and Songs of American Children*, pp. 204-211 (No. 150).

<sup>2</sup> Tune the same as that of "Old Mother Keturah," given by Mrs. Ames, "The Missouri Play-Party" (*JAF* 24 : 312). For other versions, see Gomme, *Traditional Games*, 1 : 352; Newell, *Games and Songs of American Children*, p. 131 (No. 68); Northall, *English Folk Rhymes*, p. 361.



give my right foot a shake, shake, shake, And turn my - self a - bout.

1. I put my right foot in,  
I put my right foot out,  
I give my right foot a shake, shake, shake,  
And turn myself about.
2. I put my left foot in, etc.
3. I put my right hand in, etc.
4. I put my left hand in, etc.
5. I put my whole self in, etc.

29. MICHIGAN GIRLS.<sup>1</sup>

(Lena Marshall, Bellevue.)



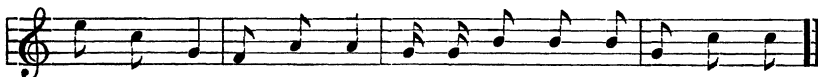
Up to the head, and you I call; The in - vi - ta - tion is to all;



The way is broad, the road is clear, Mich-i - gan girls, come vol - un - teer!  
CHORUS.



Vol - un - teer, vol - un - teer! Mich-i - gan girls, come vol - un - teer!



Vol - un - teer, vol - un - teer! Mich-i - gan girls, come vol - un - teer!

Up to the head, and you I call;  
The invitation is to all;  
The way is broad, the road is clear,  
Michigan girls, come volunteer!

*Chorus.*

Volunteer, volunteer!  
Michigan girls, come volunteer!  
Volunteer, volunteer!  
Michigan girls, come volunteer.

<sup>1</sup> This game has another version, in which the words "Jersey boys" are substituted for "Michigan girls." The tune is the same. In both, the song furnishes music for a dance similar to the Virginia reel. For another version, see Piper, "Some Play-Party Games of the Middle West" (JAFL 28 : 283).

30. THE MILL-WHEEL.<sup>1</sup>

(Ona Wikel, Ypsilanti.)

1. Turn, turn, turn the big wheel,  
Round and round, round and round!  
Whirr, whirr, hear the wheel sing  
With a pleasantly murmuring sound!
2. Who is it comes on a visit to me?  
Put on the kettle and pour out the tea!  
Welcome, dear neighbor! your face I can't see.  
Please say "Good-day" to me.

The players form a ring about one of their number who is blindfolded, and march about the blindfolded one, singing the first verse. When the first verse has been sung, the one in the middle of the ring sings the second verse. As she finishes, she touches some one with a stick which she holds in her hand. The one touched must say, "Good-day!" and then the blindfolded one is to guess who it is. If after three guesses she is unable to recognize the voice, the game starts over. If she succeeds in guessing who is at the other end of the stick, that one takes her place and is blindfolded. Then the game continues as before.

31. MISS LIKING.<sup>2</sup>

(Version a.)

(Lillian Wolfeil, Otis.)

1. | . Forward and back to your Miss Liking. : | [three times]  
You're the one I love.
2. | : A right hand swing with your Miss Liking. : | [three times]  
You're the one I love.
3. | : A left hand swing with your Miss Liking. : | etc.
4. | : A great big swing with your Miss Liking. : | etc.
5. | : Do si do to your Miss Liking. : | etc.
6. | : Old John Brown, he had a little Injun. : |  
One little Injun boy.

In this game the players stand in two lines, — the boys in one; and the girls in the other, facing the boys. Then the directions of the song are followed. When the last verse is sung, the head couple does a grand right-and-left down the two lines, making the second couple the first couple for a second round.

<sup>1</sup> Both music and words may be found in Gaynor, Lilts and Lyrics for Little People.

<sup>2</sup> Version *a* is played to the tune of "John Brown's body;" Version *b* is played to the tune of "The Old Brass Wagon" (JAFL 28 : 282); for another version differing but slightly, see Piper, "Some Play-Party Games of the Middle West" (JAFL 28 : 281-282).







This is the way we wash our clothes, So ear - ly Mon-day morning.

1. This is the way we wash our clothes,  
Wash our clothes, wash our clothes,  
This is the way we wash our clothes,  
So early Monday morning.
2. This is the way we iron our clothes, etc.,  
So early Tuesday morning.
3. This is the way we mend our clothes, etc.,  
So early Wednesday morning.
4. This is the way we scrub our floors, etc.,  
So early Thursday morning.
5. This is the way we sweep the house, etc.,  
So early Friday morning.
6. Thus we play when our work is done, etc.,  
So early Saturday morning.

The players stand in a ring, and carry out in pantomime, as they sing, the action suggested by the lines. At the end of each verse, each player spins rapidly around in her own place upon the singing of the refrain "So early in the morning."

(*Version b.*)

(Hazel Stocking, Lowell.)

1. This is the way we wash the clothes,  
Wash the clothes, wash the clothes,  
So early Monday morning.

*Chorus.*

Around and around the mulberry-bush,  
The mulberry-bush, the mulberry-bush,  
Around and around the mulberry-bush,  
So early Monday morning.

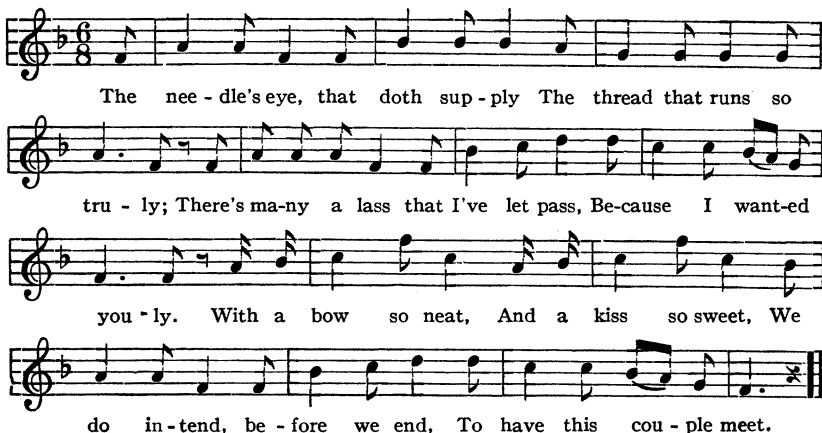
In the next six stanzas are substituted for "wash the clothes . . . Monday," respectively, "iron the clothes . . . Tuesday," "mend . . . Wednesday," "sweep and dust . . . Thursday," "scrub . . . Friday," "bake the bread . . . Saturday;" "go to church . . . Sunday."

Hereupon the children break up into couples and march away, singing the chorus, "Around and around the mulberry-bush," etc.

34. THE NEEDLE'S EYE.<sup>1</sup>

(Estella Wilcox, Millington.)

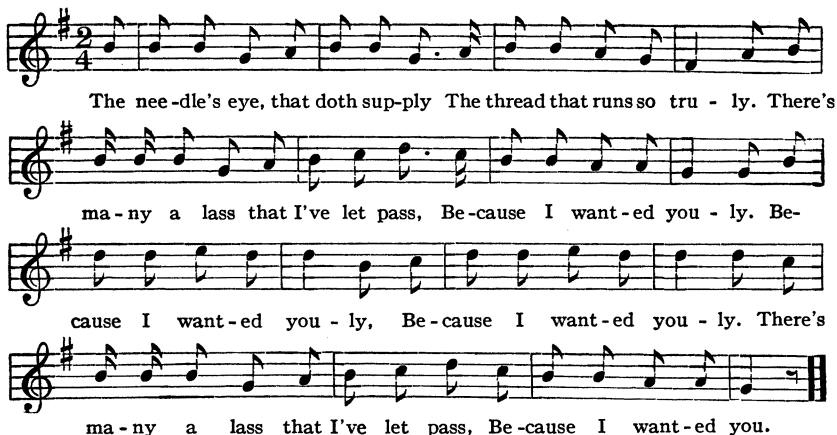
(Version a.)



The nee - dle's eye, that doth sup - ply The thread that runs so  
tru - ly; There's ma - ny a lass that I've let pass, Be - cause I want - ed  
you - ly. With a bow so neat, And a kiss so sweet, We  
do in - tend, be - fore we end, To have this cou - ple meet.

The needle's eye, that doth supply  
The thread that runs so truly;  
There's many a lass that I've let pass,  
Because I wanted youly.  
With a bow so neat,  
And a kiss so sweet,  
We do intend, before we end,  
To have this couple meet.

(Version b.)



The nee - dle's eye, that doth sup - ply The thread that runs so tru - ly. There's  
ma - ny a lass that I've let pass, Be - cause I want - ed you - ly. Be -  
cause I want - ed you - ly, Be - cause I want - ed you - ly. There's  
ma - ny a lass that I've let pass, Be - cause I want - ed you.

<sup>1</sup> The informant has sung both tunes given; the words are slightly different. For other versions, see Hamilton, "The Play-Party in Northeast Missouri" (JAFL 27 : 297); Newell, Games and Songs of American Children, p. 91 (No. 29); Piper, "Some Play-Party Games of the Middle West" (JAFL 28 : 263; Shearin, Syllabus of Kentucky Folk-Songs, p. 37.

The needle's eye, that doth supply  
 The thread that runs so truly;  
 There's many a lass that I've let pass,  
 Because I wanted youly,  
 Because I wanted youly,  
 Because I wanted youly.  
 There's many a lass that I've let pass,  
 Because I wanted you.

35. OLD DAN TUCKER.<sup>1</sup>*(Version a.)*

(Edith Haviland, Adrian.)

Out of the way for Old Dan Tucker,  
 He's too late to get his supper.  
 Here's old Dan, he comes to town;  
 He swings the ladies round and round.  
 He swings one east, he swings one west,  
 He swings with the one that he loves best.

A large ring of partners is formed, with one odd man in the centre. He swings with three ladies in turn, and the last one becomes his partner. Her former partner then becomes "Old Dan."

*(Version b.)*

(Delia Gardner, Bath.)

1. Old Dan Tucker came to town;  
 Swing with the ladies all around;  
 Swing to the east, and swing to the west,  
 Swing with the one that you love best.
2. Then all look out for old Dan Tucker,  
 He's too late to get his supper.  
 Swing to the east, and swing to the west,  
 And swing with the girl that you love best.

*(Version c.)*

(Jennie Smith, Ypsilanti.)

1. Old Dan Tucker was a fine old man,  
 He washed his face in the frying-pan,  
 He combed his hair with the Indian-meal,  
 And died of the toothache in his heel.

<sup>1</sup> Tune similar to that given by Mrs. Ames, "The Missouri Play-Party" (JAFL 24 : 309). For other versions, see Perrow, "Songs and Rhymes from the South" (JAFL 28 : 131, and note); Piper, "Some Play-Party Games of the Middle West" (JAFL 28 : 284); Shearin, *Syllabus of Kentucky Folk-Songs*, p. 38 (not given as a singing-game).

*Chorus.*

Out of the way, old Dan Tucker!  
You're too late to come to supper.

2. Old Mrs. Tucker went out one day  
To ride with Dan in the one-horse sleigh;  
The sleigh was broke, and the horse was blind,  
And he hadn't any hair in his tail behind.

*Chorus.*

Out of the way, etc.

(*Version d.*)

(Ruth Barnes, Waldron.)

Old Dan Tucker was a very fine man;  
He used to ride on a Darby ram;  
Alas! one day he fell down a hill;  
If he hasn't got up, he's down there still.

36. PIG IN THE PARLOR.<sup>1</sup>

(*Version a.*)

(Livia Youngquist, Whitehall.)

We've got a new pig in the par - lor, We've got a new pig in the  
par - lor, We've got a new pig in the par - lor, And he is I - rish  
too, And he is I - rish too, And he is I - rish too.

**CHORUS.**

The right hand to your part - ner, The left hand to your neigh - bor; Then  
pass right thro' to the next we meet, And we'll all prom - e - nade.  
We'll all prom - e - nade, we'll all prom - e - nade; Then

<sup>1</sup> For other versions, see Mrs. Ames, "The Missouri Play-Party" (JAFL 24 : 298; Piper, "Some Play-Party Games of the Middle West" (JAFL 28 : 283).



pass right thro' to the next we meet, And we'll all prom-e - nade.

1. | : We've got a new pig in the parlor, : | [*three times*]  
 | : And he is Irish [or Swedish or German] too. : | [*three times*]

*Chorus.*

The right hand to your partner,  
 The left hand to your neighbor;  
 Then pass right through to the next we meet,  
 And we'll all promenade.  
 We'll all promenade,  
 We'll all promenade;  
 We'll pass right through to the next we meet,  
 And we'll all promenade.

(*Version b.*)

(Ruth Barnes, Waldron.)

1. | : My father and mother were Irish : | [*three times*]  
 And I was Irish too.

*Chorus.*

- We'll all form a ring,  
 We'll all promenade.  
 The right hand to your partner,  
 The left hand to your neighbor,  
 The right hand to your partner,  
 Then swing your lady around.
2. They kept the pig in the parlor, etc.  
 3. They milked the cow in the swill-pail, etc.  
 4. They churned the milk in the boot-leg, etc.  
 5. They cooked the spuds in the wash-dish, etc.

(*Version c.*)

(Hazel Jackson, Montague.)

1. | : We've got a new pig in the parlor : | [*three times*]  
 As we go marching on.

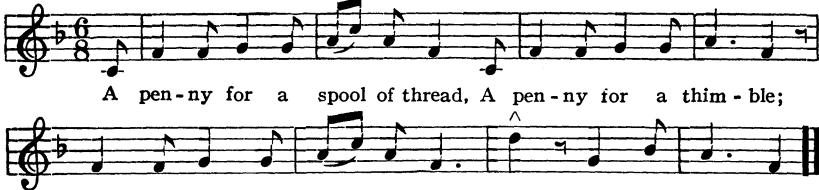
*Chorus.*

- The right hand to your partner,  
 The left hand to your neighbor,  
 The right hand to your partner,  
 As we go marching on.
2. | : The same old pig in the parlor : | [*three times*]  
 As we go marching on.
- Chorus:* The right hand to your partner, etc.

37. POP GOES THE WEASEL.<sup>1</sup>

(Version a.)

(Ruth Barnes, Waldron.)



1. A penny for a spool of thread,  
A penny for a thimble;  
That's the way the money goes,  
Pop goes the weasel.
2. Round and round the vinegar-jug  
The monkey chased the weasel;  
Round and round the vinegar-jug,  
Pop goes the weasel.

(Version b.)

(Berniece Elliott, Ypsilanti.)

All around the vinegar-jug,  
Up and down the steeple,  
Johnnie's got the whooping-cough,  
Pop goes the weasel.

(Version c.)

(Ruth Bond, Ypsilanti.)

1. Half way round the vinegar-jug,  
Half way round the vinegar-jug,  
And half way back again,  
And pop goes the weasel.
2. A penny for a spool of thread,  
A sixpence for a needle,  
That's the way the money goes,  
And pop goes the weasel.

38. RING AROUND THE ROSY.<sup>2</sup>

(Version a.)

(Mrs. Durfee, Ypsilanti.)

Ring around the rosy,  
Pocketful of oats,

<sup>1</sup> For other versions, see Gomme, *Traditional Games*, 2 : 63.

<sup>2</sup> Tune the same as that given by Newell in reference below. For other versions, see Gomme, *Traditional Games*, 2 : 108; Newell, *Games and Songs of American Children*, p. 127 (No. 62); Northall, *English Folk Rhymes*, p. 360.

All the girls in our town  
Have lost their petticoats.

(*Version b.*)

(Livia Youngquist, Whitehall.)

Ring around a rosy,  
Pocket full of posy,  
One squats last  
Tell who he loves best.

(*Version c.*)

(Florence Young, Alpena.)

Ring around the rosy,  
A bottle full of posies,  
Squat by Josés'.

### 39. ROUND AND ROUND THE VILLAGE.<sup>1</sup>

(*Version a.*)

(Thelma Thurlby, Hudson.)

1. | : We're marching on the level, : | [*three times*]  
For we have gained the day.
2. | : Go in and out the window, : | [*three times*]  
For we have gained the day.
3. | : Go forth and choose your lover, : | [*three times*]  
For we have gained the day.
4. | : We'll measure our love to show you, : | [*three times*]  
For we have gained the day.
5. | : One kiss before I leave you, : | [*three times*]  
For we have gained the day.

Any number may play this game. All join hands and form a ring except one boy, who stands in the middle of the ring. Those in the ring march to the right and sing the first verse. At the end of the first verse the players stop marching and lift clasped hands high above heads to form arches representing windows. While the players sing the second verse, the one in the middle of ring goes out and in under the arches. As the players sing "Go forth and choose

<sup>1</sup> Tune the same as that of Mrs. Ames for "We're marching round the Levee" ("The Missouri Play-Party," JAF 24 : 306). For other versions, see Balfour and Thomas County Folk-Lore, 4 : 116 (Northumberland); Gomme, Traditional Games, 2 : 122; Gutch and Peacock, County Folk-Lore, 5 : 253 (Lincolnshire); MacLagan, Games of Argyllshire, p. 65; Newell, Games and Songs of American Children, pp. 128-129 (No. 63); Shearin, Syllabus of Kentucky Folk-Songs, p. 36 ("Marching round the Levy") and p. 38 ("Go in and out the Window").

your lover," the boy proceeds to choose a girl from the ring. The boy and girl march into the middle of the ring, take hold of hands, and raise and lower their arms. Members of the ring sing, "We'll measure our love to show you," etc. The ring, still marching, sings the last verse while the boy and girl act out the lines. At the end the boy enters the ring, and the girl remains in the middle of the ring.

*(Version b.)*

(Delia Gardner, Bath.)

1. | : Go round and round the village : | [*three times*]  
As we have done before.
2. | : Go in and out the window : | [*three times*]  
As we have done before.
3. | : Now stand and face your partner, : | [*three times*]  
And bow before you go.
4. | : Now follow me to London : | [*three times*]  
As you have done before.

*(Version c.)*

(Lillian Wolfeil, Otis.)

1. | : In and out the window, : | [*three times*]  
For we have come to-day.
2. | : I wish my love to show you : | [*three times*]  
That I have come to-day.
3. | : I kneel because I love you, : | [*three times*]  
For I'm engaged to-day.

The girls stand in one line, with a line of boys facing them. The first girl or boy goes across to the opposite one, returns to the other side; and so on down the lines. Meanwhile all sing. At the end of the game each couple kisses.

*(Version d.)*

(Ruth Barnes, Waldron.)

1. | : Go in and out the windows, : | [*three times*]  
For we have gained the day.
2. | : I measure my love to show you, : | [*three times*]  
For we have gained the day.
3. | : One kiss and then another, : | [*three times*]  
For we have gained the day.



40. ROWSER'S.<sup>1</sup>

(St. Joseph County. Name of informant lost.)

| : We'll all go down to Cap Rowser, : | [*three times*]  
And drink sweet lager-beer.

*Chorus.*

Sweet lager-beer, nice lager-beer;  
We'll all go down to Cap Rowser,  
And drink sweet lager-beer.

41. SAILING IN THE BOAT WHEN THE TIDE RUNS HIGH.<sup>2</sup>

(Livia Youngquist, Whitehall.)

1. | : Sailing in the boat when the tide runs high, : | [*three times*]  
Waiting for a pretty girl to come by and by.
2. | : Oars in the boat, and it won't go round : | [*three times*]  
Till you kiss the pretty girl that you just found.

While the players sing the first stanza, they march in a ring around a boy in the middle of the ring. While they sing the second stanza, they remain standing until the boy in the centre selects some girl and kisses her.

42. SALLY WATER.<sup>3</sup>*(Version a.)*

(Florence Cleveringa, Grand Haven.)

Little Sally Water,  
Sitting in a saucer,  
Crying and weeping for a young man.  
Rise, Sally, rise!  
Wipe out your eyes;  
Fly to the east, and fly to the west,  
And fly to the very one that you love best.

<sup>1</sup> Tune, that given by Mrs. Ames (JAFL 24 : 297). For other versions, see Hamilton, "The Play-Party in Northeast Missouri" (JAFL 27 : 290); Shearin, *Syllabus of Kentucky Folk-Songs*, p. 39 (not given as a singing-game).

<sup>2</sup> Tune the same as that given by Mrs. Ames for "The Happy Miller" (JAFL 24 : 306). The second stanza may be added to any kissing-game when the players refuse to kiss.

<sup>3</sup> No tune secured. For other versions, see Folk-Lore, 25 : 358, collected in Aberdeen-shire and the northeast of Scotland; Gomme, *Traditional Games*, 2 : 149; Gutch and Peacock, *County Folk-Lore*, 5 : 253 (Lincolnshire); Jekyll, *Jamaican Song and Story*, p. 190; MacLagan, *The Games of Argyllshire*, p. 61, a masculine version that runs thus:—

Little Alexander, sitting on the grass,  
Weeping and crying for a nice young lass,  
Rise up, Sandy! wipe away your tears. [*Sandy stands up.*]  
Choose the very one you love so dear.

Newell, *Games and Songs of American Children*, p. 70 (No. 13); Northall, *English Folk Rhymes*, p. 375.

A ring is formed, with a girl seated in the middle of it. The players dance around and sing. When they reach, "Rise, Sally, rise!" the girl in the middle rises, and goes through the motions of wiping out her eyes and turning to the east and to the west. When they have finished the song, she chooses her love, who in turn chooses the next "Sally."

(*Version b.*)

(Mrs. Durfee, Ypsilanti.)

Little Sally Water,  
Sitting in the sun,  
Crying and sighing for her true-love to come.  
Rise, Sally, rise!  
Wipe your eyes out with your frock,  
For that is what we sing  
To the babies in our block.

43. SKIP COME A LOU.<sup>1</sup>

(*Version a.*)

(Ruth Barnes, Waldron.)

1. | : Gone again, what shall I do? : | [*three times*]  
Skip come a Lou, my darling.
2. | : My wife skipped, and I skipped too, : | [*three times*]  
Skip come a Lou, my darling.
3. | : Dance with a girl with a hole in her shoe. : | [*three times*]  
Skip come a Lou, my darling.
4. | : If you can't get a blue bird, a black one will do. : | [*three times*]  
Skip come a Lou, my darling.
5. | : If you can't get a wheel-barrow, a cart will do. : | [*three times*]  
Skip come a Lou, my darling.
6. | : Flies in the sugar-bowl, two by two. : | [*three times*]  
Skip come a Lou, my darling.
7. | : Animals a marching, two by two. : | [*three times*]  
Skip come a Lou, my darling.
8. | : The elephant and the kangaroo. : | [*three times*]  
Skip come a Lou, my darling.

(*Version b.*)

(Margie Crandall, Ypsilanti.)

1. | : Cat's in the sugar-bowl, two by two. : | [*three times*]  
Skip to ma Loo, my darling.

<sup>1</sup> Tune, that given by Mrs. Ames (JAFL 24 : 304). For other versions, see Piper, "Some Play-Party Games of the Middle West" (JAFL 28 : 276); Shearin, *Syllabus of Kentucky Folk-Songs*, p. 36. As may be seen from the above versions and remarks, improvisation and adaptations are popular features of the game.

2. | : A little red horse and a wagon too. : | [*three times*]  
Skip to ma Loo, my darling.
3. | : My wife skipped, and I skipped too. : | [*three times*]  
Skip to ma Loo, my darling.
4. | : I'll get another one, and prettier too. : | [*three times*]  
Skip to ma Loo, my darling.
5. | : Rabbit's in the rail-pile, can't get through. : | [*three times*]  
Skip to ma Loo, my darling.

*(Version c.)*

(Lamont Ewalt, Berrien Springs.)

1. | : Little red wagon painted blue. : | [*three times*]  
Skip to ma Lou, my darling.
2. | : Gone again, skip to ma Lou, my darling. : | [*three times*].  
Skip to ma Lou, my darling.
3. | : I'll get another one, prettier too. : | [*three times*]  
Skip to ma Lou, my darling.
4. | : Pretty as a red bird, prettier too. : | [*three times*]  
Skip to ma Lou, my darling.

This game is played by a number of boys and girls. Partners are chosen, and one, either a boy or a girl, left without a partner. A ring is formed, with a person in the middle. The first verse and chorus are sung. While the chorus is being sung, the one in the middle grabs one of the opposite sex and swings with him or her.

*(Version d.)*

(Hazel Jackson, Montague.)

1. | : Gone again, but I don't care, : | [*three times*]  
Skip to Malou, my darling.
2. | : I'll get another one better than you, : | [*three times*]  
Skip to Malou, my darling.
3. | : Rats in the buttermilk, two by four. : | [*three times*]  
Skip to Malou, my darling.
4. | : My wife wears a number ten shoe. : | [*three times*]  
Skip to Malou, my darling.

To play this game, every player but one must find a partner. All form a ring, with their faces toward the centre, and arrange themselves so that every other person is a girl. There should be one boy without a partner. As soon as all the boys and girls begin singing, the odd boy skips over to some girl, and taking her with him skips back to his own place. This leaves another boy without a partner, so he must

skip and get a girl just as the preceding one did. It is more exciting if two are skipping at the same time, as both may be skipping for the same girl.

*(Version e.)*

(Florence Woodruff, St. Johns.)

1. | : Chickee on a haystack, shoo, shoo, shoo! : | [*three times*]  
Skip come a Lou, my darling.
2. | : Pretty as a red bird, prettier too. : | [*three times*]  
Skip come a Lou, my darling.
3. | : Sour as a lemon, sourer too. : | [*three times*]  
Skip come a Lou, my darling.
4. | : Fat as bologna, fatter too. : | [*three times*]  
Skip come a Lou, my darling.
5. | : Slim as a toothpick, slimmer too. : | [*three times*]  
Skip come a Lou, my darling.
6. | : Green as grass, and greener too. : | [*three times*]  
Skip come a Lou, my darling.

The boys line up opposite the girls. One boy goes forward to select a partner. While he is doing this, the rest sing one of the above stanzas. Each of the lines is sung three times, so the singers have plenty of time to improvise new lines suited to the girl being chosen.

*(Version f.)*

(Helen Chappell, Eaton Rapids.)

1. | : My girl's gone, but I'll take you. : | [*three times*]

*Chorus.*

- | : Skip, skip, skip to Maloo, : | [*three times*]  
Skip to Maloo, my darling.

The players join hands in a circle and skip to the right. While singing the last line of a verse, each boy chooses a partner, whereupon players skip in couples as they sing the chorus.

*(Version g.)*

(Louis Grettenberger, Okenos.)

This version is the same as the others, except the following: —

1. | : Pickles are sour, and so are you. : | [*three times*]  
Skip come a Lou, my darling.
2. | : If you can't get a slipper, just take an old shoe. : | [*three times*]  
Skip come a Lou, my darling.

44. TEN THOUSAND IN THIS RING.<sup>1</sup>

(Zilpha Pearsall, Ypsilanti.)

1. There is ten thousand in this ring,  
In this ring, in this ring.  
There is ten thousand in this ring.  
Heigho, heigho, heigho!

2. So merrily we'll dance and sing,  
Sing and dance, dance and sing,  
So merrily we'll dance and sing,  
Heigho, heigho, heigho!

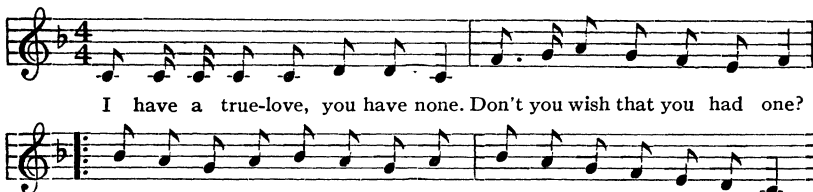
45. THERE SITS AN OLD WOMAN.<sup>2</sup>

(Mrs. Durfee, Ypsilanti.)

1. | : There sits an old woman fast asleep, : | [*three times*]  
So early in the morning.
2. | : She needs an old man to keep her awake, : | [*three times*]  
So early in the morning.
3. | : Write his name and send it by me, : | [*three times*]  
So early in the morning.
4. | : Mrs. — [*name*] her name shall be, : | [*three times*]  
So early in the morning.

46. THERE WAS AN OLD MILLER.<sup>3</sup>*(Version a.)*

(Mrs. Durfee, Ypsilanti.)



See, oh, see! Oh, don't you see! Oh, don't you wish that you were me?  
Choose some one from out the ring, And then the cho - rus we will sing.

<sup>1</sup> No tune recorded. The game is played and danced as the words suggest. For another version, see Piper, "Some Play-Party Games of the Middle West" (JAFL 28 : 277), second stanza of "Mexico."

<sup>2</sup> Tune, "The Mulberry-Bush," No. 33 of the present collection. For other versions, see Hamilton, "The Play-Party in Northeast Missouri" (JAFL 27 : 292); Newell, "Games and Songs of American Children," p. 224 (No. 160, "Sleeping Beauty"); Piper, "Some Play-Party Games of the Middle West" (JAFL 28 : 269), "Here sits a Young Man."

<sup>3</sup> Tune the same as that of "Oats, Pease, and Barley" (Newell, Games and Songs of American Children, p. 81 [No. 21]). The quatrain at the close is a common formula in singing-games. For other versions, see Gomme, Traditional Games, 1 : 320; Hamilton, "The Play-Party in Northeast Missouri" (JAFL 27 : 299); MacLagan, Games of Argyllshire, p. 64, — a feminine version, which runs as follows: —



I have a true-love, you have none. Don't you wish that you had one?  
My dear (boy), I'm sor-ry for you. You'll have to kiss her, for she won't you.

1. See, oh, see! oh, don't you see!  
Oh, don't you wish that you were me?  
I have a true-love, you have none.  
Don't you wish that you had one?
2. Choose some one from out the ring,  
And then the chorus we will sing.  
My dear — [name], I'm sorry for you.  
You'll have to kiss — [name], for — [name] won't you.
3. Now you're married, you must be good,  
And keep your wife in kindling-wood.  
Chop it fine and carry it in,  
Then she'll let you kiss her again.

(Version b.)

(Livia Youngquist, Whitehall.)

1. There was an old miller who lived all alone;  
He had but one daughter, and that was his own;  
Go daughter, go daughter, go choose you one;  
Go choose you a rich one, or else choose none.
2. And now you are married, you must be good,  
Supply your wife with kindling-wood.  
Split it up fine and carry it in,  
And then she'll let you kiss her again.

While the players are holding hands and marching around a girl who stands in the middle of the ring, they sing the first stanza. When they sing, "Go, daughter, go choose you one!" the girl in the middle of the ring chooses a boy. The boy chosen kisses the girl who chose him. This solemnizes the marriage which is sung about in the second stanza of *b*. The couple remain standing in the middle of the ring, holding hands, while the second stanza is sung. At the end of the second stanza they kiss again. Another one is chosen, and the game proceeds as before.

Here's a poor widow, she's left all alone,  
And all her children married but one;  
Come choose the east, come choose the west,  
Choose the one that you love best.

Newell, *The Games and Songs of American Children*, pp. 56-58 (No. 8, "The Widow with Daughters to Marry"); also Newell, p. 82 (No. 2), the formula only, although, as is indicated above, the entire game is played to the tune given in that reference; Northall, *English Folk Rhymes*, p. 371, the formula only.

47. THREE LITTLE GIRLS A-SLIDING WENT.<sup>1</sup>*(Version a.)*

(Delia Gardner, Bath.)

1. Three little girls a-sliding went,  
A-sliding went, a-sliding went,  
Three little girls a-sliding went,  
All on a summer's day.
2. The ice grew thin; they all fell in,  
They all fell in, they all fell in,  
The ice grew thin, they all fell in,  
All on a summer's day.
3. They want three boys to help them out,  
To help them out, to help them out,  
They want three boys to help them out,  
All on a summer's day.
4. Oars in the boat, but they won't go round, etc.

*(Version b.)*

(Helen Chappell, Eaton Rapids.)

1. Three little girls a-sliding went,  
A-sliding went,  
Three little girls a-sliding went,  
Upon a summer's day.
2. The ice grew thin, they all fell in,  
They all fell in,  
The ice grew thin, they all fell in,  
And couldn't run away.
3. Three little boys to help them out,  
To help them out,  
Three little boys to help them out,  
And help them on their way.

The players form a ring, with three girls inside. As the players sing, they skip to the left. When the song calls for three little boys, each of the girls within the ring chooses a partner. Then the boys remain in the middle, while the girls become members of the ring. The words are changed to fit boys.

<sup>1</sup> Tune the same as that of "The Mulberry-Bush," No. 33 of the present collection. Only in case the players refuse to kiss, is the fourth stanza of version *a* sung; *c* is a localized version. The informant says that many local "hits" were introduced into the game. For other versions, see Mrs. Ames, "The Missouri Play-Party" (JAFL 24 : 305); Hamilton, "The Play-Party in Northeast Missouri" (JAFL 27 : 292, 301).

(Version c.)

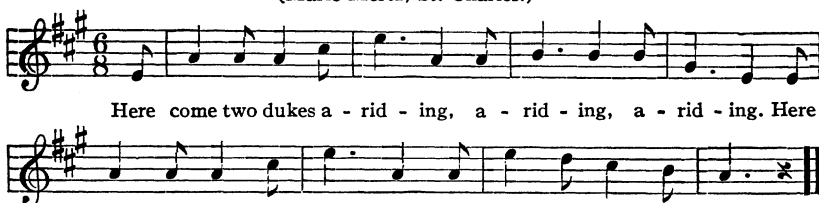
(Mrs. Durfee, Ypsilanti.)

1. Say, do you know a nice young man,  
A nice young man, a nice young man?  
Say, do you know a nice young man  
That lives in Kalamazoo?
2. One of us knows a nice young man,  
A nice young man, a nice young man.  
One of us knows a nice young man  
That lives in Kalamazoo.

48. THREE DUKES A-RIDING.<sup>1</sup>

(Version a.)

(Marie Mertz, St. Charles.)



come two dukes a - rid - ing; Tra - ran - si - tan - si - te!

1. Here come two dukes a-riding, a-riding, a-riding,  
Here come two dukes a-riding,  
Tra-ransi-tansi-te!
2. Oh, what you riding here for, here for, here for?  
Oh, what you riding here for?  
Tra-ransi-tansi-te!
3. We're riding here to get married, married, married.  
We're riding here to get married,  
Tra-ransi-tansi-te!
4. Won't you marry one of us, sir, — us, sir, — us, sir?  
Won't you marry one of us, sir?  
Tra-ransi-tansi-te!
5. Your're all too black and greasy, greasy, greasy,  
You're all too black and greasy,  
Tra-ransi-tansi-te!
6. Then up the kitchen and down the hall, down the hall,  
down the hall,  
Then up the kitchen and down the hall,  
Tra-ransi-tansi-te!

<sup>1</sup> For other versions, see Gomme, *Traditional Games*, 2 : 233; Gutch and Peacock, *County Folk-Lore*, 5 : 253 (Lincolnshire); Newell, *Games and Songs of American Children*, pp. 47-49 (No. 3); Shearin, *Syllabus of Kentucky Folk-Songs*, p. 36.



7. Choose the fairest one of all, one of all, one of all,  
Choose the fairest one of all,  
Tra-ransi-tansi-te!

*(Version b.)*

(Evelyn Bowen, Howard City.)

1. Here comes the duke a-riding, a-riding, a-riding,  
Here comes the duke a-riding,  
Sir Ranci-Tanci-Ti-O.
2. Pray, what is your good will, sir, — will, sir, — will, sir?  
Pray what is your good will, sir,  
Sir Ranci-Tanci-Ti-O?
3. My will is for to marry, marry, marry, etc.
4. Oh, pray, take one of us, sir, — us, sir, — us, sir! etc.
5. You're too black and homely, homely, homely, etc.
6. We're just as pretty as you are, you are, you are, etc.
7. The prettiest one that I can see, I can see, I can see,  
The prettiest one that I can see,  
Is —— [*name*]. Come here to me!

The players choose sides and form two lines, — one of girls, the other of boys. The lines stand some distance apart. The girls sing the first line of stanza 1 as the boys advance. When the boys are near the girls, the latter retreat, singing the second stanza. Then the boys sing the third stanza; the girls, the fourth; and so on, each advancing and retreating in turn. While the boys are singing the last stanza, the leader touches a girl. She is supposed to run with her line back to the original place. If they all succeed in getting back without being caught, the other line comes "a-riding." The leader goes each time to the foot of the line.

*(Version c.)*

(Cornelia Klooster, Holland.)

1. Here come two dukes a-riding, a-riding, a-riding,  
Here come two dukes a-riding,  
For the ranci, tanci, tidly, fi, O.
2. Pray, what are your intentions, sir, — intentions, sir, — intentions,  
sir? etc.
3. Our intentions are to marry, to marry, to marry, etc.
4. Take any one you choose, sir, — choose, sir, — choose, sir, etc.
5. You're all too black and homely, and homely, and homely, etc.

6. We're just as good as you are, as you are, as you are, etc.
7. The prettiest one that I can see, I can see, I can see,  
The prettiest one that I can see,  
Is — [name]. Come here to me!

49. TWO WAGONERS.<sup>1</sup>

(Mrs. Durfee, Ypsilanti.)

Two wag - on - ers, two wag - on - ers, we are, we are, A-  
court - ing your daugh - ter so fair, so fair. May  
we have lodg - ing here, oh, here? May we have lodg - ing here?

1. Two wagoners, two wagoners, we are, we are,  
A-courting your daughter so fair, so fair.  
May we have lodging here, oh, here?  
May we have lodging here?
2. This is my daughter who sits by my side,  
Whom you, Mr. Wagoner, can't have for your bride.  
You can't have lodging here, oh, here,  
You can't have lodging here.

Or, if favorable, —

You may have lodging here, oh, here,  
You may have lodging here.

All sit in a ring except two boys, who march in to the time of the music, singing. The company replies favorably or unfavorably with the proper words.

50. THE WILD-GOOSE CHASE.<sup>2</sup>

(Mrs. Durfee, Ypsilanti.)

The first three steps we do a dance,  
And then the same retire.  
Join first the right hand, then the left,  
To accomplish our desire.

<sup>1</sup> For other versions, see Gomme, *Traditional Games*, 2 : 282 ("Three Sailors"); Newell, *Games and Songs of American Children*, p. 46 (No. 2, "Three Kings"). Evidently both the words of the game and the manner of playing it are but emaciated survivals of the original game.

<sup>2</sup> The tune the same as "Auld Lang Syne." A reel-game, played and danced as the words suggest.

Then we'll throw off all worldly care,  
 And meet again in bliss.  
 Come travel down this narrow lane,  
 And take a wild-geese chase!

51. WIND-FLOWER.<sup>1</sup>

(Version a.)

(Rhea Walker, Pontiac.)

1. Water, water, wind-flower growing up so high,  
 We are all fine ladies;  
 All expect to die,  
 Excepting — [name].
2. Shame, shame! Double shame!  
 Turn your back and tell your beau's name. (*Girl\*complies*)  
 — [name] is a fine young man,  
 He comes to the door with his hat in his hand.
3. The bosom in his shirt is white as milk.  
 Out comes she, all dressed in silk.  
 She takes off her glove, shows a gold ring.  
 To-morrow! To-morrow! The wedding begins.

(Version b.)

(Marguerite Erwin, Marlette.)

1. Water, water, wild-flowers,  
 Growing up so high,  
 We are all young ladies,  
 And we're going to die.
2. Excepting — [name],  
 And she's a beauty bright.  
 Fie, fie, fie, for shame!  
 Turn your back and tell his name!
3. — [name] is a nice young man.  
 He comes to the door with his hat in his hand.  
 Down comes — [name] dressed in silk,  
 Rose on her bosom white as milk.  
 Takes off her glove and shows her ring,  
 "Bob, Bob, when will the wedding begin?"

<sup>1</sup> Tune the same as that given by Newell, Games and Songs of American Children, p. 60. For other versions, see Folk-Lore, 25 : 358, collected in Aberdeenshire; Gomme, Traditional Games, 2 : 322, 329 ("Uncle John is Ill in Bed"), the last five lines, a common formula, identical; Gutch and Peacock, County Folk-Lore, 5 : 253 (Lincolnshire); MacLagan, Games of Argyllshire, pp. 84, 86, 257 last six lines; Newell, Games and Songs of American Children, pp. 67-70 (No. 12); Northall, English Folk Rhymes, p. 367.

(*Version c.*)

(Edna Hardie, Hudson.)

Water, water, wild-flower,  
Growing up so high;  
We are all young ladies,  
And all are sure to die.

2. All except Miss —— [*name*],  
She's a fine young lady.  
—— [*name*] time for shame.  
Turn your back and tell your beau's name! (*Girl complies*)
3. —— [*name*] is a fine young man,  
| : Came to the door with his hat in his hand. : | [*three times*]
4. Down came she, all dressed in silk,  
Carrying a cat and a bottle of milk.  
Now they're married, and live happily by the sea.  
Oh, —— [*name*], what a wise boy was he!

The game is played by any number of players joining hands and circling round as the first eight lines are sung. After that, the players stop and drop hands, while the girl who had been previously chosen turns her back to the ring and shyly does as the song suggests. Then, facing out, she joins hands with the players in the ring. The remaining lines are sung as the players skip and dance round and round. The climax of the game is the confession of the beau's name. The choosing is done prior to the beginning of the song by means of the counting-out rhyme.

DETROIT, MICH.